

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, CONDUCTOR

Susan Willson, Clarinet

Robert Venables, Trumpet

SUNDAY, DECEMBER 2, 1979, MACMILLAN THEATRE
3 P.M.

PROGRAM

Ritual (1979)

Larysa Kuzmenko

Larysa Kuzmenko received her training in composition at the University of Toronto, Faculty of Music, where her teachers included Walter Buczynski and Oscar Morawetz. She has given recitals of her works in Massey Hall, the St. Lawrence Centre and New York's Carnegie Hall, and, most recently, her Elegy and Song was featured on a CBC concert of works by women composers. She is currently working towards a M.Mus. degree in composition at the University of Toronto.

Her Ritual is an explicitly programmatic work. It depicts the drama of a savage ceremony of human sacrifice. The work opens as the victims who have escaped, are being hunted down. For a moment they seem to have made good their escape, but the ominous sounds of the chase announce the inevitable outcome.

Chorale Prelude: Turn not thy face
Opus 105 (1968)

Vincent Persichetti

The American composer, Vincent Persichetti, was born in 1915 and began studying music at an early age. He studied at Coombs College of Music, the Curtis Institute and spent two years with Roy Harris at Colorado College. He is presently head of composition at the Juilliard School of Music in New York.

The Chorale prelude Turn Not Thy Face was composed in memory of John F. Kennedy. It is based on a chorale from Persichetti's own Hymns and Responses for the church year. The melody of this chorale, played by the flutes, opens the composition and fragments of it keep recurring throughout the work.

Concertino for Clarinet

Carl Maria von Weber
(arranged for band by T. Conway Brown)

Carl Maria von Weber (1786-1826) was a cousin of Mozart's and his father, like Mozart's, gave him a full grounding in music. In 1811, Weber met the great clarinetist, Heinrich Bärman, and very quickly wrote him three concerti, of which the Concertino for Clarinet was the first.

CONCERT BAND PERSONNEL 1979

Flute

- ** Shelley Brown, Peterborough
- Michelle Frensch, Grimsby, Ont.
- Janice Kerkkamp, Mississauga
- Lisa Lorenzino, Swift Current, Sask.
- Heather Moore, St. John's
- ** Lynne Piening, Lacombe, Alberta
- Tom Regina, Toronto (piccolo)
- Elizabeth Rutter, Mississauga
- Anne Sidnell, Toronto
- Rosanne Spinazze, Sault Ste. Marie
- Dorothea Weigeldt, Kenora

Oboe

- Hamish Gordon, Ottawa (English Horn)
- * Mary A. Smith, Thunder Bay
- Kevin Reid, Weston

Clarinet

- Neville Austin, Bramalea
- Nancy Barrington, Ottawa
- Leslie Dunlop, Toronto
- Sharon Hare, Toronto
- Terry Kowalczyk, Toronto
- Patti Paddle, Willowdale
- Wendy Rothwell, Toronto
- Janis Rubenzahl, Toronto
- Paul Schofield, Toronto
- Leonard Turnevicius, Stoney
- Scott Whittington, Midland, Ont.
- * Sue Willson, Grimsby

Bassoon

- * James Jamieson, Brantford
- Sharon Irving, Toronto

Saxophone

- Jean Ducharme, Beloeil, Que
- Gary Martin, Toronto.
- Mark Sutch, Brantford.
- Doug Watson (tenor), Scarborough
- Mitchell Whatford (baritone)
London.

Trumpet

- Sandra Chapman, Toronto
- Mary Evered, Toronto
- Frances G. Harvey, Kettleby, Ont.
- ** Mark Hopkins, Scarborough
- Peggy Matthys, Port Hope
- James Rolfe, Ottawa
- Jens van Vliet, Mississauga
- ** Michael White, Vancouver, BC

Horn

- Joanne Bezzubetz, Timmins
- Alyson McCauley, Toronto
- Eleanor Stuble, Mississauga
- ** Roy Takayesu, Hamilton
- Christine Webber, Dartmouth, NS
- ** Tom Wade West, Knowlton, Qué.

Euphonium

- Valerie Atkinson, Weston
- Kenneth Hudson, Kenora

Trombone

- Randall Martin, Etobicoke
- Cathy Mee, Brampton
- David King, Scarborough
- ** Léon Racine, Montreal
- Bruce Tonkin, Agincourt
- ** Terry Tusz, Kincardine

Tuba

Richard Jatiouk, Scarborough

String Bass

Robin Gow, Don Mills

Gerald Vaughan, Etobicoke

Percussion

Andrea Duncan, Hanover

Beverley Johnston, Montreal

P. Stephen Li, Toronto

Stephen Peckham, Brantford

David Tomlinson, Toronto

Manager and Librarian

Roy Takayesu

* Principal

** Co-Principal

The concertino opens with a slow introduction in the key of C minor, and moves to E^b major by way of a G major chord - a trademark of the romantic style. In the new key we find a theme and two variations and a finale which provide a good opportunity for the solo clarinetist to display her virtuosity.

Susan Willson, Clarinet

Declarative Statements

Donald Coakley

Donald Coakley was born in Cambridge, Ontario in 1934. He studied music at the Crane School of Music, State University of New York at Potsdam. He later studied at the Philadelphia Musical Academy where his teachers included Vincent Persichetti (composition) and Henry C. Smith (trombone).

His Declarative Statements, subtitled A Short Symphony for Band, begins with a fanfare-like section which serves as a source for the six variations which follow, including one for percussion alone. The piece concludes with a variation which features fragments of each preceding variation played together.

INTERMISSION

Two Symphonic Dances in Latin Rhythm for Trumpet Solo and Concert Band

Tibor Polgar

Born in Budapest, Tibor Polgar studied at the Liszt Academy where he was a student of Zoltan Kodaly. He is a prolific composer whose works include film and radio scores, chamber music, vocal and orchestral writing as well as solo pieces. His one act opera, The Glove has had over one hundred performances in Ontario schools.

Mr. Polgar has always been drawn to the music of Spain and his Two Symphonic Dances in Latin Rhythm for Trumpet Solo and Concert Band is one fruit of this interest. Using the forms of two old Spanish dances, Mr. Polgar has adapted his own style to the Spanish idiom. The first dance is slow and is grounded on a single rhythm which is heard throughout. The second is faster and ends with a flourish.

Robert Venables, trumpet

Aegean Festival Overture

Andreas Makris

Born in Salonika, Greece, Andreas Makris came to the United States at the age of twenty to study at the Mannes School of Music in

New York. Later he studied in Paris with Nadia Boulanger. Right from the first moments, the Aegean Festival Overture reflects Greek origins of its composer, with its hammering eighth notes, rapid changes of tone signature, and the unusual musical tone signatures which are characteristic of Greek folk music.

Notes by Tim Cunningham.

Susan Willson is a second year student in the Performance program of the Faculty of Music, and is a student of James Campbell.

Robert Venables is a second year student in the Performance program of the Faculty of Music, and is a student of Stephen Chenette.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

Next Event: Monday, December 3, first in Dvořák Series (in co-op with CBC Radio), 8 pm, MacMillan Theatre.

Next Concert Band performance: March 23, 1980, 3 pm, MacMillan Theatre